

Shakespeare's Portrayal  
of  
Child Life.

By

Mabel Blanche Ketterman,

A. B., Campbell College, 1913.

A thesis submitted to the Department of English and the  
Faculty of the Graduate School in the partial  
fulfillment of the requirements  
for the Master's degree.

C. G. Dunlap Department of English.

May 1915.

## Preface.

This paper has been prepared with the understanding that while whole libraries have been written on various subjects of Shakespeare's works, no complete study of the child, as Shakespeare presents it, has been made. It has been my purpose to make a practically complete survey of the thirty-eight plays of Shakespeare, noting the references which are made in regard to childhood; to study the child, his manners, actions and language as he appears on the stage; to note his relative value in each play, and from these facts to draw a general conception of Shakespeare's idea of the child and its place in society.

While Shakespeare was the most prominent writer of his time, still there are many others, and a further study of the child in Elizabethan literature would be an interesting and helpful pursuit.

My interest in Shakespeare is due, in a great part, to Professor Cora B. Ambrose of Campbell College, from whom I received an inspiration for further study of the master.

Upon the suggestion of Professor C. G. Dunlap of the University of Kansas, I chose this work as a subject for a master's thesis. To Professor S. L. Whitcomb of the University of Kansas I owe much in the way of help and suggestions. To these instructors I wish to express my gratitude.

Mabel Ketterman.

Lawrence, Kansas.

May 15, 1915.

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Note; The text used in the preparation of this work was the Booklover's edition of Shakespeare's Complete Works, published by The University Society. New York. 1901. For the study of the play, The Two Noble Kinsmen, which is not included in the above edition, I used the Harvard edition, published by Ginn and Company. Boston. 1899.

M.B.K.

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## Introduction.

Literature represents in a very true way the life of any nation or other social group, as it has been lived. It reveals the thought, the feelings and the struggles of all classes and types of people. Some of the themes portraying life are applicable only to the times in which they are written; others are universal in their scope and may apply to all times and ages.

In the making of this literature the child has had a very important part. He has been a source of inspiration to many writers and the means of calling forth some of the best in literature.

The life of the child and his relation to society changes much as time progresses but the dominant characteristics, common to childhood, remain the same, as shown by the writers of different periods. In the Gospels Christ characterizes the child as the symbol of purity and innocence. William Blake in his "Songs of Innocence" and Milton in the poem on, "The Death of an Infant" bring out the same idea. Wordsworth's "Lucy Gray" is beautiful in its expression of tenderness. Whittier in, "The Barefoot Boy" portrays the happy, carefree life of the child. Longfellow in "The Children" and "The Children's Hour" reveals a most beautiful picture of innocent child life. Charles Dickens was intensely interested in children

and their welfare, and in most of his novels the child plays a very important part. Rudyard Kipling wrote very beautiful stories for and of children in the early part of his career and James Whitcomb Riley may truly be called a children's poet. \*

In the drama also the child is found. He is represented in the early Mystery plays by such characters as Joseph, Isaac and Jesus. In the plays of Ben Jonson, Greene, Marlowe, Spenser, Chapman, Shakespeare and other playwrights of the Elizabethan period, the child has only a minor part. The child characters are comparatively few and his general value in the plays seems to be for the purpose of bringing into clearer light the others characters. In the later dramas the child has a more prominent place. Browning in "Pippa Passes" shows the influence of a child upon others. "The Blue Bird" by Maeterlinck is strictly a child's play and in "The Blind", by the same author, the child is used as a symbol of hope.

Shakespeare, as before stated, does not give to children a prominent place in his plays. No names are given to many of them and the speeches which they make are few and short with the possible exception of the speeches of Arthur in "King John", and the Page to Falstaff in "Henry IV-2." In general the language the language used by the child is too mature, but the thought expressed is quite childlike.

The general value of the child in Shakespeare's plays is to heighten the dramatic effect of some of the scenes; to add variety and zest to many of the parts and to reveal through the child the character of some of the principal characters.

The problem of determining the child characters, in some instances was quite difficult. Young John Talbot, while called a "boy" by his father, is old enough to be in a battle, yet he seems to possess many childish qualities. Some of the Pages may easily be classified as children, while for others determination of childlike or a duet quality is almost impossible.

Many references and scenes reveal the fact that Shakespeare delighted in children and loved their sweet-witted and innocent prattle. This is most clearly shown in the case of Hermione and Mamillius in "The Winters Tale", of Lady Macduff and her son in "Macbeth" and of Arthur in "King John."

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\* William B. Fagan. M.S. on James Whitcomb Riley's presentation of the child and his life. Lawrence, 1915.



## Chapter I.

### I. Child Characters.

Shakespeare in all his plays has presented forty distinct child characters, including eighteen who are pages or servants. Eight of the forty characters do not speak while on the stage.

Arthur, son of Richard Coeur- de- Lion and Constance\_\_\_\_  
King John.

Boy to Benedick, a servant\_\_\_\_  
Much Ado About Nothing.

Boy to Mariana, a singer\_\_\_\_  
Measure for Measure.

Boy to Troilus, a servant\_\_\_\_  
Troilus and Cressida.

\* Boy to Fang, a servant\_\_\_\_  
Henry IV -2.

Boy to Falstaff, a servant-----

Henry V.

Boy, a singer-----

Two Noble Kinsmen.

Boy, son of the Master Gunner-----

Henry VI-I.

Boy, son of Lord and Lady Macduff-----

Macbeth.

Boy, son of Clarence-----

Richard III.

\* Black Child, infant son of Tamora and Aaron, the Moor---

Titus Andronicus.

Children as fairies-----

Merry Wives of Windsor.

Children, as apparitions-----

Macbeth.

<sup>d</sup>Edward, Prince of Wales-----

Richard III.

Edmund, Earl of Rutland-----

Henry VI- 3.

\* Edward, infant of Edward and Elizabeth-----

Henry VI-3.

\* Elizabeth, infant of Henry VIII----

HenryVIII.

\* Henry, Earl of Richmond-----

HenryVI-3.

John Talbot-----

Henry VI-I.

Lucius, a servant of Brutus-----

Julius Caesar.

Lucius, son of Lucius and grandson of Titus Andronicus--

Titus Andronicus.

Margaret, daughter of Clarence-----

Richard III.

Marcus, son of Coriolanus-----

Coriolanus.

Mamillius, son of Leontes and Hermoine----

The Winter's Tale.

\* Marina, infant daughter of Pericles-----

Pericles.

Moth, a page-----

Love's Labor Lost.

Page to Paris-----

Romeo and Juliet.

\* Page to Mercutio-----

Romeo and Juliet.

Page-----

Richard III ?

Page-----

Taming of the Shrew.

Page to Falstaff-----

Henry IV-2.

\* Page to King-----

Henry IV- 2.

Page-----

Henry VIII.

Page-----

All's Well That Ends Well.

Pages-----

As You Like It.

\* Perdita, daughter of Hermione's and Leontes-----

The Winter's Tale.

Richard, Duke of York-----

Richard III.

Robin, a page-----

Merry Wives of Windsor.

William, son of Page-----

Merry Wives of Windsor.

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\* Characters who do not speak.

## II. References to Childhood.

### A. Thematic value.

#### Titus Andronicus-----

I- I- 5. Introduces Saturninus.

II - 3- I44 - I46. Used to explain the cruelty of  
Demetrius and Chiron.

II - 3- I53---

"Some say that ravens foster forlorn  
children".

Used by Lavinia to gain sympathy.

III -2-48-57. Characterizes Young Lucius.

III-2-84-85. Characterizes Young Lucius.

V-I-26--

"---when soon I heard the

Crying babe controlled with this discourse".

Explains the cause of Aaron's capture.

#### Love's Labor Lost-----

III-I-I76-I87. characterizes Biron.

III-I-202-204.

IV-2-I56-I60. Shows Holoferneſ' position.

IV-3-I66-I69. Characterizes the Lords.

V-2-97-II9----

"Their herold is a pretty knavish page

That well by heart hath conn'd his embassy"

Characterizes Moth.

Comedy of Errors-----

I-I-50-60. Used to explain the cause of Aegeon's  
presence in Ephesus.

I -I -70-86---

" And piteous wailings of the pretty  
babes, " etc.

Midsummers Night's Dream-----

II-I-22-27. Used to explain the cause of the  
quarrel between Oberon and Titania .

II-I-I20-I37. Explains the story of the changeling.

III-2-324-325. Characterizes Hermia.

III-2-440. Characterizes Cupid.

Romeo and Juliet-----

I-I-210. Characterizes Romeo's love.

I-3-20-67. Introduces Juliet as an infant.



Henry VI-I-----

I-2-72-92. Joan of Arc introduced and her  
story told.

I-4-43. Characterizes Talbot. I-1-7-12

II-2-I7-22. Characterizes Talbot.

II-4-I5. Used to emphasize the problem of  
judgement.

III-I-I00. Shows loyalty of citizens.

III-I-I33. Reflects on the inability of Beufort.

IV-7-I4-27. Shows Talbot's great grief.

IV-7-36-47. Characterizes Young Talbot and  
gives details of the battle.

V-Iv-25-3I. Characterizes La Pucelle.

V-4-50. -- -- -- --

V-4-60-84. Used to show contempt for La Pucelle.

Henry VI-2-----

- I-I-245. Used to characterize the king.

IV-2-90.

III-I-78. Shows the right of Henry to the throne.

III-2-36. Used to gain Lady Grey's attention.

III-2-I53-I62. Characterizes Gloucester.

IV-4-I5-24. Reveals Elizabeth's strength.

V-4-50. Contempt for the weakness of the soldiers.

V-4-56---

" He was a man; this, in respect, a child."

Reveals the great grief of the mother.

V-7-I5. Shows the king's love and pride for his  
son.

V-6-40----

" And many an orphan's water-standing eye."

Used to prove Richard's cruelty.

Richard II-----

I-3-I70-I7I---

" I am too old to fawn upon a nurse,

Too far in years to be a pupil now."

Used to gain sympathy for Mowbray.

II-I-79-80----

" The pleasure that some fathers feed  
upon,

Is my strict fast; I mean, my children's  
looks."

II-I-I45.

II-3-42-44. Characterizes Percy.

III-2-II3-II4. Shows contempt for the enemies  
of the king.

IV-I-I49. Used to emphasize<sup>25</sup> Carlisle's statement.

V-3-10. Characterizes the son of Bolingbroke.

V-3-II4-II5.

Richard III-----

I-I-50--

"O' belike his majesty hath some intent,  
That you shall be new christened in the  
tower."

Contemptuous explanation of Clarence's  
imprisonment.

I-2-I55-I60---

"Shamed their aspects with store of  
childish drops."

Contempt of Richard for his weak conduct.

I-3-I82-I84---

"So God is just to right the innocent."  
Characterizes Rutland, cruelly slain.

I-3-230. Margaret characterizes Richard.

I-4-74---

"O, spare my guiltless wife and poor children."

Shows the love of Clarence for his children.

II-2-71. Used by Richard to show his humility.

I-3-194. Reveals Margaret's hatred and contempt  
for Rutland.

King John-----

I-I-15. Shows Arthur's relation to the crown.

I-I-63. Shows the effect of war upon children.

II-I-160. Satirical language. Characterizes a  
young child's language.

II- I-257. Shows the effect of war upon children.

II-I-472. Contempt of Arthur's youth.

III-I-34. Mother's despair over Arhtur's pros-  
pect for the throne.

III-I-243. Used to characterize the condition  
of the state

II-I-125-133. Used tp confirm the legitimacy of  
Arthur.

III-3-60-63. Reveals King John's motive.

III-4-47. Mother's grief for her son.

III-4-58. Used to contrast the insane mother  
with the sane one.

III-4-7I-80. Reveals the great love of Constance  
for Arthur.

III-4-I32. Used to show how much Arthur disturbs  
political affairs.

IV-2-80-8I. Shows the fear of the result of Arthur's  
death.

V-I-70-73. Shows the contempt of the bastard for  
Arthur.

V-2-56-57. Shows contempt for childish tears.  
Characterizes Lewis.

RichardIII-- IV-2-56-57. Characterizes the young son of Clarence;  
shows Richard's attitude toward the boy  
and girl, and reveals his plans.

Iv-3-8-II. Characterizes the young princes and  
the effect of them upon the murderers.

IV-3-38. Used to express the death of the Princes.

IV-4-9-25. The mother's lament for her children.

IV-4-I68-I69. Characterizes Richard when a child.

IV-4-I9I. Used to show the cruelty of Richard.

Iv-4-2I9. Shows Richard's cruelty.

IV-4- 299-30I. Used by Richard to appeal to  
Elizabeth's feelings.

Iv-4-382. Shows mother's tender feeling for her  
son.

IV-4-387. Reveals Richard's evil deeds in the

separation of the children from parents.

Merchant of Venice-----

II-3-I7. Explains Jessica's relation to her  
father.

II-8-23. Used to show the attitude of the people  
toward Shylock.

III-5-2-I0. Shows the relation of child to parent.

V-I- I6I-I65. Used to characterize the clerk of the  
judge.

V-I-26I. Used to characterize the clerk.

Taming of the Shrew-----

I-I-2II---

"Tush, tush; fear boys with bugs."

Used to explain the contempt of Petruchio  
for trifles.

II-I-I38. Used to characterize Petruchio.

IV-3-67. Reveals Petruchio's contempt for  
Katherine's opinions.

IV-3-75. Used by Katharina to reveal her character  
and show contempt for her treatment.

V-I-80. Emphasizes Vincentio's former statment.

III-I-I8-2I---

" I am no breeching scholar in the schools."

Used to explain Bianca's position.

V-2-I82---

" 'Tis a good hearing when children are  
toward."

Used to characterize Katharina's changed  
opinions.

Henry IV-I---

I-I-I-23. Shows the relation of the people to the  
state.

I-I-I87. Reveals the love of the king for his son.

III-I-I2-I5-34. Explains Glendower's unusual  
power.

III-I- I2I-I26. Used to emphasize Glendower's  
ability.

III-2-48. Used to characterize Bolingbroke and  
show his popularity.

III- 2- 65-67. Used to show how the king obtained  
the favor of the people.

III-3-62. Shows the thoroughness of Hostess' search.

Henry IV-2-----

I-I-I6.

II-4-352. Used to characterize the page of  
Falstaff.

III-2-7. Shows Shallow's interest in Ellen.

III-2-30-36. Used to characterize Falstaff's youth,

IV-I-33. Characterizes boys in general.

Merry Wives of Windsor -----

II-II-II7-II8. Used to make sport of Falstaff.

II-2-I30-I34. Contrasts childhood with manhood  
or old age.

III-2-I8. Used to characterize Robin.

IV-I-7-I8. Shows parent's attitude toward the  
school.

IV-4-68-70. Characterizes the children.

V-I-26-29. Results of Falstaff's treatment.

V-I- I89 I95. Used to show Slender's disgust  
over trick played upon him.

Henry V -----

II-3- II. Used to reveal Hostess' opinion of  
Falstaff.

III-7- Prologue. Characterizes ship-boy.

III-20 Prologue. Emphasizes the loyalty of the  
men of England.

III-3-I4. Shows the determination of the king.

III-3-38-4I. Used to influence the soldiers to



fight to win.

IV-I-I43-240. Emphasizes the crimes for which  
the king must answer.

V-IO- Prologue. Emphasizes the honors of war.

V-2-56.                   --   --   --   --   --.

As You Like It-----

I-I-5-28. States Orlando's position.

I-I-49-50. Explains Oliver's superiority in temporal affairs.

I-I-70. Explains Orlando's early training.

I-I-II2-II3. Shows the intimate relations of  
Celia and Rosalind.

I-3-70-76. Explains Celia's great love for Rosalind.

III-3-I3-I4. Shows Touchstone's opinion of Audrey.

III-5-II0. Characterizes Orlando.

IV-I-I75. Rosalind's opinion of some women.

IV-2-2I2. Used to characterize Cupid.

Twelfth Night-----

I-5-I6I-I66. Characterizes Viola.

III-4-409. Sir Toby's view of Viola.

V-I-389. Characterizes any child when young.

Much Ado About Nothing-----

II-I-223-226. Used to characterize Claudio.

II-I-340. Shows the reason for Beatrice's  
mirth.

II-I-200. Used to explain Claudio's actions.

III-I-22-23. Characterizes Cupid.

III-2-II. Characterizes Benedick.

III-3-68-75. Used to illustrate Dogberry's  
principles of duty.

V-I-33-----

" Therein do men from children  
differ."

Illustrates Leontes' previous  
statement.

Julius Caesar-----

I-I-44. Emphasizes the popularity of Pompey.

I-2-299. Characterizes Casca.

I-3-65. Sign of some great event.

III-I-39. Reveals the character of Caesar.

III-I-268. Emphasizes the cruelty of the times  
to come.

V-I-61. Characterizes Octavius.

All's Well That Ends Well----

II-I-I4I-I42. Used to suggest the success of  
Helena's plan.

Hamlet-----

I-3-I05. Characterizes Ophelia.

IV-5-I48. Characterizes Laertes.

V-I-I70. Used to Emphasize the truth of former  
statement.

Othello-----

I-3-I9I.

"I had rather adopt a child than beget it."  
Shows the humiliation of Brabantio over  
Desdemona's conduct.

IV-II-III-II4. Characterizes Desdemona.

Macbeth-----

I-7-54-59. Serves to show the determination of  
Lady Macbeth.

I-7-73-75. Shows Macbeth's regard for his wife's  
strong will.

II-2-55-56.

" 'Tis the eye of childhood that sees

That fears a painted devil."

Shows Lady Macbeth's contempt for Macbeth.

III-4-106. Emphasizes Macbeth's decision.

IV-2-7-12. Emphasizes the fearfulness of Lady  
Macduff.

IV-3-176-205-210-211-215-218. Used to reveal

Macduff's grief over the death of  
his children.

IV-3-26-29. Used to show Macduff's grief.

King Lear-----

I-3-19-21.

"Old fools are babes again, and must  
be used

With checks as flatteries, when they  
are seen abused."

Used to characterize Lear.

I-IV-290-297. Used to show Lear's feeling toward  
Goneril.

II-4-187. Used to characterize Regan.

III-2-17. Used to show Lear's despair.

III-6-19. Used to characterize a child.

IV-6-I84-I86. Used to throw light on Lear's statement.

Troilus and Cressida-----

II-2-I04-I05.

" Soft infancy that nothing canst but cry,  
Add to my clamours."

Used by Cassandra to emphasize the honors of her message.

III-2-40.

" Come, come, what need you blush?  
Shame's a baby."

Characterizes Troilus.

Antony and Cleopatra-----

I-3-58--

"Though age from folly could not give me  
freedom,

It does from childishness."

I-4-30-33. Used to show the attitude of Caesar and  
Lepidus toward Antony.

II-2-204-205. Used to show the splendor of Cleo-  
patra's barge.

IV-I5-65--

"Young boys and girls  
Are level now with men."

V-2-220--

"Some squeaking Cleopatra boy my greatness--"  
Shows Cleopatra's prophecy.

Timon of Athens-----

IV-I-4. Expresses the bitterness of Timon's feelings.

IV-3-II8-II9--

" Spare not the babe  
Whose dimpled smiles from fools exhaust their  
mercy."

Pericles----

I-4-42-43. Emphasizes the horrors of the famine.

III-I-I5-I6. Characterizes the infant of Pericles.

IV-3-4---

"----I think  
You'll turn a child again."

Explains the seeming weakness of Cleon.

I-4-42-43-44-45-46-47-48-49-50-51-52-53-54-55-56-57-58-59-60-61-62-63-64-65-66-67-68-69-70-71-72-73-74-75-76-77-78-79-80-81-82-83-84-85-86-87-88-89-90-91-92-93-94-95-96-97-98-99-100

The Tempest----

I-I-62. Reveals the distress of the wrecked ones.

I-2-40-52. Used to tell the story of Prospero's  
and Miranda's life.

I-2-I32---

" Me and thy crying self."

Characterizes Miranda.

I-2-I53-I58. Given to explain the story of Prospero's  
success.

I-2-466-487---

" Thy nerves are in their infancy again,"

"And have no vigour in them."

Characterizes Miranda.

III-3-44-47--

" When we were boys----"

Used for emphasis.

IV-I-99-IOI. Characterizes Cupid.

Coriolanus-----

I-3-56-73. Characterizes the child of Coriolanus.

II-I-37. Characterizes Brutus, the tribune.

II-I-2I5-2I6. Emphasizes the popularity of Coriolan-  
us.

II-3-I8I-I82. Characterizes Brutus, the tribune.

IV-6-92-95. Used to influence Coriolanus over the  
soldiers.

V-3-24. Refers to Young Marcius.

V-3-31-32. Shows the inner feelings of Coriolanus.

V-3-174-177. Used to characterize Coriolanus.

V-6-101. Characterizes Coriolanus.

Cymbeline----

I-I-40-50. Used to tell the story of Posthumus.

I-I-58-60. Used to inform the readers of the  
king's sons.

I-I-143. Explains the reason of Imogen's love  
for Posthumus.

III-3-100-106. Throws further light on the story  
of the stolen princes.

IV-2-193-194. Cadwel characterized.

IV-3-

V-3-20. Characterizes the two boys.

V-4-12. Characterizes the attitude of Posthumus.

V-4-35-47.

V-V-107-110. Characterizes boys and girls in  
general.



The Winter's Tale----

I-I-23-25. Used to introduce Leontes and Polixenes.

I-I-36-42. Introduces and characterizes

Mamillius.

I-2-60-70. Used to show the intimate relations  
of Leontes and Polixenes.

I-2-I53-I78. Reveals the fathers' pride in  
their sons.

II-I-56-60. Shows the great anger of Leontes.

II-I-I01-I02. Reveals Leontes' jealousy.

II-2-26-29. Characterizes the young child of  
Hermione's

II-2-37-42. Used to suggest the possible plan  
to obtain Leontes' forgiveness.

II-3-9-I8. Used to tell of the sickness of  
Mamillius.

II-3-87- 92- I27. Shows the great cruelty of  
Leontes.

II-3-I85. Shows the possible fate of the child.

III-2-97-I01. Used to awaken more sympathy  
for Hermione.

III-2-I36. Used to condemn Leontes and clear  
Hermione.

III-2-I81-I83. Characterizes Leontes.

II-2-I92. Reveals Leontes' cruelty.

III-2-I96-I99. Used to touch the stubborn will  
of Leontes and lead up to the  
death of the queen.

IV-3-407. Characterizes the old in general.

Two Noble Kinsmen-----

Prologue-I6. Compares the play to a child.

I-2-I5. Shows the relation of Arcite and  
Palamon.

I-I-26-27. Used to arouse the sympathy of  
Theseus.

I-3-20-2I. Characterizes Hippolyta.

I-3-50-89. Used to show Emilia's attitude toward  
love.

II-32-36. Awakens sympathy for the prisoners.

II-59. Characterizes Arcite and Palamon.

III-5-II0-II4. Characterizes Gerrold.

III-5-I40-I46.

III-6-33-34. Characterizes Palamon.

IV-I-48-42. Characterizes Gerrold's daughter.

IV-I-60.

IV-2-52-53.

V-I-85-89.

Epilogue-2-3.

Henry VIII-----

II-4-37. Used to gain sympathy for Katharine.

II-4-189. Explains Henry's reasons for his  
conduct toward Katharine.

II-2-50. Explains the success of Wolsey.

IV-2-131-137. Arouses sympathy for Katharine.

V-3-25. Characterizes the council.

V-3-162. Used to show the intimate relations  
between the king and Crommer.

B. Stylistic Value.

Titus Andronicus-----

II-3-28-29.

"Be unto us as is anwise's song  
Of lullaby to bring her babe asleep."

Love's Labor's Lost-----

IV-3-77-80. Characterizes Biron.

V-2-42----

"Fair as text B in a copy- book."

Used to explain Rosalind's former statement.

V-I-64---

" Thou disputest like an infant."

Characterizes Moth.

IV-3-226.

" To look like her as chimney- sweepers  
black."

Comedy of Errors-----

IV-4-40,

" I bear it on my shoulders as a beggar  
bears a brat."

Characterizes Dromio.

Midsummer-Night's Dream-----

I-I-23524I----

"As waggish boys in games themselves  
forswear,

So the boy Love is perjured everywhere."

Used to show Helena's idea of love.

III-2-200-214---

" So we grew together like a double cherry,  
seeming parted.

But yet an union in partition.

Two lovely berries moulded on one stem;  
So with two seeming bodies but one heart;  
Two of the first, like coats of heraldry,  
Due but to one, and crowned with one  
crest."

Shows the relationship of Hermia and Helena.

IV-I-I70-I73---

"--my love to Hermia

Melted as the snow, seems to me now

As the remembrance of an idle gaud

Which in my childhood I did dote upon."

Explains Helena's change of feeling toward  
Hermia.

V-I-I22-I23.

" Indeed he hath played on his prologue  
like a child upon a recorder; "

Characterizes the prologue given by Quince.

Two Gentlemen of Verona-----

I-2-57-59---

"Fie,

fielhow foolish is this wayward love,

That like a testy babe will scratch the nurse,

And presently all humbled, kiss the rod."

Characterizes Julia's love.

III-2I-23---

"To sigh like a school-boy that has lost

his A B C; to weep like

a young wench that has buried her grandam."

Characterizes Valentine.

Romeo and Juliet----

II-2-I57-I58----

"Love goes toward love, as school boys  
from their books,  
But love from love, toward school with  
heavy looks."

Shows the love of Romeo for Juliet.

III-2-28-31. Shows Juliet's impatience for her  
lover.

Henry VI-I---

I-I-35-36---

"Whom like a school-boy you may over-awe."  
Characterizes the king.

III-I-I6---

"As very infants prattle of their pride."  
Used to show the wide-spread knowledge  
of Winchester's faults.

III-2-69-70---

"Like peasant foot boys do they keep the walls  
And dare not take up arms like gentlemen."  
Shows Talbot's contempt for the French  
soldiers.

III-3-47-48---

" As looks the mother on her lovely babe

When death doth close his tender dying eyes."  
Used to arouse courage in the soldiers.

Henry VI-2-----

I-3-I46----

" She'll hamper thee and dandle thee like  
a baby."

Characterizes the queen.

III-I-229230---

" Or as a snake roll'd in a flowering  
bank----"

Explains how the king has been beguiled by  
Glouc<sup>ce</sup>ster.

III-2-392----

" As mild and gentle as the cradle babe  
Dying with mother's dugs between  
its lips."

II-3-28---

" I see no reason why a king of years  
Should be to be protected like a child."  
Shows the contempt of the queen for Gloucester's  
will.

Henry VI- 3---

II-6-46-50----

" Who not contented that he lopped the branch  
In hewing Rutland when his leaves put forth  
But set his murdering knife unto the root  
From where that tender spray did sweetly spring."  
Shows cruelty of Clifford.

V-4-6-9---

" ----Is't meet that  
Should leave the helm and like a fearful lad  
With tearful eyes add water to the sea."  
Shows Margaret's determination.

Richard II-----

I-3-I32-I33---

" To make our peace, which in our  
country's cradle  
Draws the sweet infant breath of  
gentle sleep."  
Characterizes the state of the country.

I-3-307-308---

" -----sweet soil, adieu;  
My mother and my nurse that bears me yet."  
Reveals Boling's great love for his country  
and creates a sympathy for him.

II-I-50-53. Reveals Gaunt's great loyalty and  
love of England.

II-I-64-65---



"Now hast my soul brought forth her prodigy;  
And I, a gasping, new delivered mother  
Have woe to woe, sorrow to sorrow joined."  
Reveals the queen's despair.

III-2-8-I2---

"As a long parted mother with her child  
Plays fondly with her tears and smiles  
in meeting---"

Shows Richard's love for England.

III-4-30-33. Used to explain the condition of the  
orchard.

V-I-3I-33. Characterizes the king.

Richard III----

II-2-I53. Characterizes Richard's attitude  
toward Buckingham.

IV-3-I2-I3----

" Their lips were four red roses on a stalk  
Which in their summer beauty kissed each  
other."

Characterizes the Young Princes.

King John-----

II-I-460---

" Talk as familiarly of roaring lions  
As maids of thirteen do of puppy dogs."

Contempt for so much familiarity which is so boastful.

V-2-25. Shows the relation of the people to the  
state.

III-4-82-90. Used to characterize Arthur.

Merchant of Venice----

I-I-I4I-I53. This figure is used to illustrate a  
principle in business.

V-I-60-65. Lorenzo compares the harmony which  
exists between souls to the harmony  
among cherubim.

King Henry IV-I-----

I-I-6---

" No more the thirsty entrance to this soil  
Shall daub her lips with her own children's  
blood."

Used to show the conduct of the mother to the child.

III-2-II2-II3. Used to characterize Hotspur.

Twelfth Night -----

III-2-78----

"Like a pedant that keeps a school in the  
church."

Characterizes Malvolio.

Henry IV-2-----

I-3-63-66. Used to encourage the soldier's hopes  
under the worst conditions.

IV-I-210-214. Characterizes the king.

IV-2-104-105----

"---Like a school broke up

Each hurries to his home and sporting place."

Characterizes the army of Hastings.

Merry Wives of Windsor----

V-5-55----

" Sleep as sound as careless infancy."

Characterizes the infant.

Much Ado About Nothing-----

III-2-5- Characterizes the child in general.

As You Like It-----

II-7-140-146. Characterizes the different stages  
of life.

III-2-420. Rosalind characterizes herself.

III-4-9. Celia's pretended criticism of Orlando.

IV-3-86-88. Characterizes Rosalind.

Hamlet-----

I-3-101---

" You speak like a green girl."

Characterizes Ophelia.

II-2-232---

" As the indifferent children of the earth."

Characterizes Rosencrantz and Guildenstern."

II-2-352-376. Common conversation between the  
friends of affairs in the theatres  
of the times.

Measure For Measure-----

I-3-23-30. Throws light on a former statement.

I-4-47-48---

" As schoolmaids change their names

By apt, though vain, affection."

Explains the relation between Isabella and Juliet.

Othello-----

IV- 2-63. Used to show the contempt in which  
Othello considers Desdemona's actions.

Macbeth-----

I-4-25-27----

" Our duties are to your throne and state  
Children and servants."

Shows the relationship of the people to the  
king.

I-7-21----

" And pity like a new- born babe."

Seems to show the effect which pity for the  
king's murder will have upon the people.

Troilus and Cressida-----

III-2-126-127---

" My thoughts were like unbridled children  
Too headstrong for their mother."

Characterizes Cressida's emotions.

IV-2-6-8---

" Sleep kills those pretty eyes  
And gives as soft attachment to thy senses  
As infants empty of all thought."

Shows Troilus' love for Cressida.

Antony and Cleopatra-----

III-I3-9I---

" Authority melts from me

Like boys unto a muss."

Characterizes Antony's authority.

III-I-I00-I0I---

" Whip him, fellows,

Till, like a boy, you see him cringe  
his face.

And whine aloud for mercy."

V-2-308-309---

" Dost thou not see my baby at my breast  
That sucks the nurse asleep."

Explains the death of Cleopatra.

Timon of Athens-----

I-2-III---

"And at that instant like a babe sprung up."

Characterizes the effect of joy upon Timon.

Coriolanus-----

I-3-34-35-----

" As children from a bear, the Volsces  
shunning him."

Characterizes Coriolanus.

III-2-II5-II6. Emphasizes the contempt of Coriolanus.

IV-4-5. Used to explain the cause of Coriolanus'  
secrecy.

III-I-30. Characterizes the common people.

The Winter's Tale-----

V-3-27-----

"-----for she was as tender

As infancy and grace."

Characterizes Hermione.

Two Noble Kinsmen-----

Prologue I6. Compares the play to a child.

I-2-I5. Shows the relations of Arcite and Palamon.

IV-2-52-53.

V-I-85-89.

Epilogue 2-3.

Henry VIII-----

III-2-359-36I----

"-----I have ventured

Like little wanton boys that swim on  
bladders,

This many summers in a sea of glory,

But far beyond my depth."

## Chapter II.

### Dramatic Presentation.

The child on the Shakespearean stage plays a somewhat minor part. In only a few instances is the child the main character of a situation. He, enters, usually, at the same time as other characters, which help to make him less conspicuous. Only three different times do children open the scene, and these are Arthur, Young Lucius in *Titus Andronicus* and a boy to whom no name is given, in the "*The Two Noble Kinsmen*."

The entrance of Prince Edward in "*Richard III*" and Arthur in "*King John*" are much alike. Both are attended by soldiers, the drums beat and every mark of distinction is shown to them. Young Lucius enters the palace of the Emperor with distinction, attended and bearing a message from his grandfather. The Pages come and go during the scene with little attention given them.

If the child comes on the stage at the beginning or near the beginning of a scene, he does not usually leave until shortly before or at the close, and then goes off with the others. Young Lucius in "*Titus Andronicus*" is the one exception to this. This rule, however, does not apply to the pages or servants who come and go at irregular



intervals. There is only one instance in which a child closes the scene- that of the boy in "Henry V".

Many of the child characters which appear in different scenes upon the stage, have little or nothing to say. Very often this fact makes the child appear in an awkward light. The presence of Young Margaret with Anne seems to present a situation of this kind. The Young Earl of Richmond in "Henry VI-3", does not appear out of place because of the continual references made to him by the others and because of their interest in his future. There are five infants which appear in Shakespeare's plays, always being carried onto the stage in the arms of the nurse. The infants themselves are not important except as they influence the other characters. The last scene of "Henry VIII", deals with the christening of young Elizabeth, which makes a fitting close to the play. The fact that Cranmer was godfather to Elizabeth, who is destined to carry forward the tendencies of peace and liberty, shows that he was in complete sympathy with the king's views. The presence of the young Prince in the closing scene of "Henry VI-3", affords an opportunity for Gloucester's plans to be foreshadowed and suggests the possible fate of the Prince. The Black Child in "Titus Andronicus", appears in three different scenes and each time yields a great influence. It is the means of bringing about the complete change of Aaron's plans and is the cause of his capture; Aaron

confesses his crimes to save its life and the presence of this child in the last scene increases the hatred of the people against him.

The sight of the infant, Perdita, in "The Winter's Tale", increases the wrath of Leontes against Hermione. The child's helpless condition serves to create a feeling of disgust toward Leontes. Marina in "Pericles" heightens the pathos of the scene of the wreck and clearly brings out the best traits in Pericles.

The dialogue form of speech is used almost altogether. Only three soliloquies are given by children. The Boy in "Henry V" gives two of these- one of them quite long. Arthur in "King John", gives a short soliloquy, before he leaps from the wall to his death, upon the stones below.

The conversation between Lady Macduff and her son heightens the pathos of the scene and is preparatory to the tragedy of the assassination. This scene, though dreadful, is a relief since it adds variety and gives a picture of real domestic life.

The beautiful scene between Hermione and Mamillius serves to bring out more clearly the horrors of the events which speedily follow. The careful examination of William Page by the school master in "The Merry Wives of Windsor" adds variety and zest to the play. The presence of the Master Gunner and his son, in "Henry VI-I", serves as an

introduction to the rest of the scene and creates for the time an atmosphere of suspense.

The main criticism which is heard concerning the children of Shakespeare is that he puts into the mouth of the child, language which is too mature. This may be true in some instances but very often the language of the child is simple, direct and natural. Some of the speeches of Moth, if he is considered a child, are somewhat beyond the vocabulary of an ordinary child. Arthur's welcoming speech to Austria is so much different from what he says at any other time that we may infer that it was a prepared speech and not his own composition. His language to Hubert is simplicity itself as shown by the following quotations:

"Are you sick Hubert? You look pale today.

In sooth, I would you were a little sick

That I might sit all night and watch with you.

I warrant I love you more than you do me."

King John IV-I-28-31.

"Alas, what need you be so boisterous-rough."

King John IV-I-2831.

The innocent prattle of the boy of Macduff or the Young Duke of York is witty, merry and childish. Mamillius giving his reasons for not wanting to play with the ladies utters a very common expression, which is certainly boyish:

" You'll kiss me hard and speak to me as if  
I were a baby still-----".

Winter's Tale II-I-5-6.

Young Lucius overcome with grief pleadingly says:

"Goodsire, leave these bitter, deep laments;  
Make my aunt merry with some pleasing tale."

Titus Andronicus III-2-46-47.

Young Prince Edward voices in a simple way a common  
trait of boyhood:

" And if I live to be a man  
I'll win our ancient rights in France again."

Richard III-I-91-93.

The language of Rutland, in " Henry VI-3," is not as  
childlike in all of his speeches as many of the other characters and his use of the Latin phrase is quite unusual. This is not as strange as it appears at first sight for the phrase was a common one at the time and children were to a large extent familiar with Latin.

Children are used by Shakespeare to take the part of older characters. Moth in "Love's Labor's Lost" at one time is represented as a herald and at another time as Hercules.

Bartholomew, a page, in the "Taming of the Shrew" takes the part of a lady. In "The Midsummer-Night's Dream" children are among those who are represented as fairies.

The Second and Third Apparitions which appear in the Witch scene in "Macbeth" are represented by two children. The Bloody Child signifies Macduff whose birth was unusual and the child with the crown on his head and bough in his hand, is the royal Malcolm.

Most of the dialogue spoken by the child is written in blank verse. Only one instance was found where prose was used and that was spoken by the boy in "King Henry V."

### Chapter III.

#### Childhood as a Subject.

##### I. Terms Used by Shakespeare. -

In the plays of Shakespeare a great variety of terms are used which refer to the child. The names infant and babe are quite common. The word baby is not so common but is found in a few instances. The words child and children are perhaps most frequently used. "Boy" in Shakespeare has several different meanings. Besides designating a young male child, it is applied to a page or servant with no consideration for age. It is used as a word of contempt for young men and is also a familiar term for addressing or speaking of grown people under certain conditions. The word "girl" has the same different meanings as "boy" but is not nearly as common a word. "Tender", when applied to a child seems to be a favorite with Shakespeare. We find quite often the expression "tender boy", "tender sapling", "tender juvenal", "tender infancy", "tender brother", "tender spray", and "tenderness of years". Other expressions of endearment are "sweet boy", "dear imp", "pretty fool", "pretty one", "pretty chickens", "poor bird", "poor prattler", "little daughter", "pretty weather-cock", "Bawcock", "Jack-a-Lent", "fresh-sea-farer",

and "playfellow". "Brat" is found seven or eight times and expresses usually, contempt or inferiority. "Crack" is used only twice and means a pert little fellow. Other terms used in contempt are , "young egg", "young fry of treachery", " kernal", "squash". The word "cradle" and the phrase " swaddling clothes" are frequently used when referring to the infant.

## II. Relation of the Child to Other Children. -

The direct relation of child with child is not very common in Shakespeare. In "Richard III", there is a scene between the two brothers, Prince Edward and the Young Duke of York. They have a very ready sympathy and love for one another. Edward acts with something of an air of superiority over York and tries to excuse his seeming rudeness to his uncle Gloucester. Their beautiful love for one another is expressed by Tyrell on the eve of their murder when he says:

" These tender babes,---lay girldling one another  
Within their innocent alabaster arms."

The childhood relations of Celia and Rosalind are presented as happy and full of trusting confidence.

Imogen says:

"It is your fault that I have loved Posthumus,  
You bred him as my playfellow."

Cymbeline I-I-I43.

In "Midsummer-Night's Dream, Helena gives a beautiful description of the intimacy and love which existed between herself and Hermia as playmates.

Camillo speaking of the love between Polixenes and Leontes says,

"They were trained together in their childhood; and there rooted between them then such an affection which cannot choose but branch now."

In "The Merchant of Venice", another example of common fellowship between children is expressed in the reference to the boys on the street who follow Shylock and take great delight in mocking him.

From the few references and instances that we find there appears to be a common bond of fellowship between children. Their relations are intimate and happy and a perfect understanding exists between them.



Relation of Parents and Child. -

The relation of parent and child is more common than any other child subject in Shakespeare. The love existing between them is shown in many instances. The children of Clarence in "Richard III", pitiously grieve over the death of their father. The Young Prince on his return from Wales, inquires anxiously for his mother, and her intense love for the Princes, who have been taken from her by Richard, is expressed by these words:

"Hath he set bounds between their love and me?

I am their mother; who should keep me from them? "

Again in her grief over their death she prays that the rude stones of the tower may have pity for them and use them well.

Coriolanus is compelled to steel himself, by sheer force of will, against his instinctive love for Marcius in order not to yield to his intercessions.

Macduff is so overcome by the news of his children's death that he cannot keep it from his mind and time and again refers to it with these expressions:

"My children too?"

"All my pretty ones?"

"Did you say all?"

Talbot calls his son, "My Icarus, my blossom" and dying gathers the boy's dead body in his arms saying:

"-----I have what I would have,

Now my old arms are young, John Talbot's grave."

York's great love for Rutland is expressed in almost uncontrollable grief, when he hears the news of his cruel death.

Constance has not only a great maternal love for Arthur but she exults in his beauty and his regal birth and worships his every move and action. The great love of Aaron for his infant causes him to change his whole course of action. He commits murder for the child. He risks his life to save it and when captured, confesses his crime only to save its life.

Pericles loves his infant child too well to risk its life any further on the sea and leaves it to the care of others in order to save it. Polixenes and Leontes show the element of pride in their children as well as love for them. Polixenes in speaking of his little son says:

"He's all my exercise, my mirth, my matter;

Now my sworn friend and then my enemy;

My parasite, my soldier, statesman, all.

He makes a July's day short as December's,  
And with his varying childness cures in me  
Thought that would thicken my blood."

Winter's Tale I-2-I67-I71.

The idea of the protection of the child by his parents, especially the father, is strongly emphasized. Henry VI is continually criticized by Margaret because of his seeming neglect of his son's rights. Aegeon in "The Comedy of Errors" felt obliged to protect his children at the risk of his own life.

The duty which the child owes the parent is brought out by Cornwall's words to Edmund,

"I hear that you have shown

Your father a child-like office." and Edmund's reply,

" 'Twas my duty, sir."

Lear II-I-106-108.

Miranda in "The Tempest", acknowledges her thanks to Prospero for his care of her and rewards him with her loving service. The daughters of Lear do not do their duty to their father and he curses them for it. La Pucelle refuses to acknowledge her humble shepherd father and similar curses are meted out to her.

Obedience to the parent is strongly emphasized by Shakespeare but that this was not always strictly enforced, is shown by the two following figures of speech:

"My thoughts were like unbridled children, grown

Too headstrong for their mother."

Troilus and Cressida III-2-126-127.

"---Now as fond fathers,  
Having bound up their threatening twigs of birch,  
Only to stick it in their children's sight  
For terror-----."

Measure For Measure, I-3-23-27.

#### IV. Relation of Child to Relatives and Friends. -

Grandparent and grandchild nearly always appear to be on the most intimate terms and there is a tendency on the part of the grandparent to be over-indulgent to the child. Young Lucius is petted and praised by Titus much more than by his own father. The Duchess listens to and encourages the prattle of York until his mother is compelled to have him stop. Elinor in "King John" is kind and affectionate to Arthur on the surface but the personal ambition for her son enters in which makes the relationship somewhat complicated. The grief of Lucius over his grandfather's death is real and genuine. Speed in describing the actions of Valentine when in love says that he has learned

" to weep like a young wench that had lost her  
grandam."

Two Gentlemen of Verona II-I-22-23.

There does not seem to be much sympathy between the uncle and his niéces and nephews in Shakespeare. Distrust and suspicion are felt on the part of the child toward his uncle. Arthur fears King John, yet he knows not why. The Princes are suspicious of Gloucester and fear his power. Rosalind is banished by her uncle on account of jealousy. The children of Clarence have been deceived by Richard and their right to the throne destroyed.

Young Lucius in "Titus Andronicus" loves his aunt and she loves him. The kindness of Anne to the little daughter of Clarence is certainly due to her love for the child. Arthur's love for Hubert is so complete and sincere that Hubert is forced to yield to his entreaty.

#### V. Relation of Child and Nurse.-

The nurse plays a very important part in the life of the child of the nobility. She has practically the entire charge of the child from infancy as shown by the following indirect references:

"----your prattling nurse

Into a rapture lets her baby cry

While she chats him-----."

Coriolanus II-I-215-216.

"-----at first the infant,

Mewling and puking in the nurse's arms."

As You Like It, II-7-I43-I44.

"Be unto us as is a nurse's song  
Of lullaby to bring her babe asleep."

Titus Andronicus, II-3-28-29.

"And if I were nurse, thy tongue to teach  
Pardon should be the first word of thy speech."

Richard II, V-3-II4-II5.

"If you hear a child crying in the night you must call to  
the nurse and bid her still it----."

Much Ado About Nothing, III-3-68-75.

The nurse takes great pride in the child intrusted to her  
care, loves it almost as much as her own and has its complete  
confidence. This is shown in the case of Juliet and her nurse.

## VI. Relation of the Child to the Church. -

The custom of christening children is mentioned several  
times and must have been common, during Shakespeare's time.  
The closing scene of "Henry VIII" is devoted entirely to  
the christening of the infant Elizabeth and several references  
are found elsewhere concerning it, among them the following:

"O, belike his majesty hath some intent  
That you shall be new christened in the tower."

Richard III, I-I-48-50.

" A' made a finer end and went away an it had been any christom child."

Henry V, II-3-II-12.

"----and your fairest daughter and mine, my god-daughter Ellen."

Henry IV, 2-III-2-6-7.

#### VII. The School Child. -

Comparatively, a great deal is said in an indirect way concerning the school life of the child, which shows that Shakespeare took a great deal of interest in it. One whole scene in "The Merry Wives of Windsor," is devoted to the reciting of a lesson by William Page. The method used by the teacher and the attitude of the parents is quite humorous. In "Love's Labor's Lost", a glimpse of the typical schoolmaster of the times is shown in the character of Holofernes. The methods of teaching presented in Roger Ascham's, "Schoolmaster" are evidently strictly followed by Holofernes.

Public schools were not common in Shakespeare's time and there was much opposition to them , as shown by the following quotations:

"-----Thou hast most traitorously corrupted the youth of the realm in erecting a grammar school----."

Henry VI-2, IV-7-32-40.

The quotations given below characterize the school child as Shakespeare knew him.

"The flat transgressions of a school boy who, being overjoyed with finding a birds nest-----."

Much Ado About Nothing, II-I-223-226.

"Whom like a school boy you may overawe."

Henry VI-I, I-35-36.

"Then the whining school boy with his satchel  
And shining morning face, creeping like a snail  
Unwillingly to school."

As You Like It", II-7-I45-I47.

"As school maids change their names  
By vain though apt, affection."

Measure For Measure, I-4-47-48.

" Love goes toward love,as school boys from their books,  
But love from love, toward school with heavy looks."

Romeo and Juliet, II-2-I57-I58.

#### VIII. Games of Children. -

The spontaneous and instinctive love of the child for play is presented by Shakespeare in a vivid and realistic manner. The small son of Coriolanus finds great pleasure in chasing the gilded butterfly. The "little wanton boys that swim on bladders" and ventures far beyond their depth is a realistic picture of the careless, happy life of the



child. Several games are mentioned which are unfamiliar to the children of today, such as "push-pins", "span-counter" and "base". "Hide-go-seek", and shooting with the bow and arrow are still favorite sports. Spinning a top, whipping a gig and playing with toys are yet, very popular pastimes for smaller children.

#### IX. Occupations of the Child.-

A great difference is noticed between the occupations of the children as presented by Shakespeare and as found among the children of today. Some of them are the same but there is a noticeable absence of the overworked factory child and the pert newsboy. Being a page or servant was the most common occupation of the "boy" in Shakespeare's time. Nineteen of them are personages in his plays, while references are made to others. A general reference is made to a "ship-boy" in "Henry IV-2", and then again in "King John".

That children performed on the stage is shown by the following passages:

" There is, sir, an eyrie of children, little eyases, that cry out of the top of question and are most tyrannically clapped for it---" Hamlet-II, 2-352-356.

The clown in talking to Hamlet says:

"I have been sexton here, man and boy, thirty years.

V-I-I70.

Mention is also made of the chimney-sweepers who are similar in description to the chimney sweepers mentioned in Charles Lamb's essay on that subject. Joan La Pucelle in telling the story of her early life states that she took care of her father's sheep. A few instances are given which show that boys were also employed in war. Falstaff's Page, in his soliloquy, states that he must go back to the baggage for only the boys were left to guard it. In Henry VIII, during the conversation between the Porter and his Man, the Man says:

"I defied 'em still; when suddenly a file of boys behind 'em, loose shot, delivered such a shower of pebbles that I was fain to draw mine honor in and let 'em win the work."

#### X. Stealing of Children. -

Shakespeare uses, several times, the romantic idea of the stealing of children. In "Cymbeline" Belarius steals the two sons of the king and raises them as shepherd boys. In "Henry VI-2," Cade claims his relation to the royal family through this deception. In "Titus Andronicus" Aaron plans to exchange the fair child of a poor countryman for the black son of the queen. The superstitious idea of fairies stealing a child of great promise and leaving an

evil one in its stead is inferred by King Henry , when he laments the wild career of his son. Henry IV, IV-2-I40-I44. The quarrel between Titania and Oberon was over the little Indian boy, a changeling.

#### XI. Death of Children.-

Shakespeare's treatment of the death of children is similar to the old Medieval idea. The slaughter of the innocent by Herod, in the mystery plays, is not more horrible than the death of the two Princes in the tower, the cruel murder of the innocent Rutland or the son of Macduff. Arthur's accidental death is the only instance of its kind in Shakespeare. The deliberate planning of the murder of Arthur is similar to the plan of Aristobulus' murder in Stephen Phillip's, "Herod".

#### XII. Class Distinction. -

The difference between classes is plainly seen in all the plays of Shakespeare. The child of a king or of a nobleman received all the polish of the education of the court while the children of the lower classes received scarcely any at all. Orlando in speaking to his brother concerning the training he had given him says:

"You have trained me like a peasant, obscuring and hiding from me all gentlemen like qualities."

Imogen recognizes the barrier between the classes when she exclaims:

"-----Would I were  
A neat-herd's daughter, and my Leonatus  
Our neighbor-shepherd's son."

Cymbeline I-I-I48-I49.

#### XIII. Heredity.-

The question of heredity appears quite frequently in Shakespeare. The child is spoken of as possessing the traits or characteristics of his parents. Launcelot tells Jessica that he fears her for "the sins of the father are to be laid upon the children".

Merchant of Venice, III-5-I-I9.

Lavinia in "Titus Andronicus", attributes the cruel and evil nature of Demetrius and Chiron to Tamora, their mother. Orlando says:

"The spirit of my father, which I think is within me, begins to mutiny against this servitude."

As You Like It, I-I-2-24.

#### XIV. Birth of Children. -

Many references are made to the birth of children. The birth of a bright, well-formed child is considered a blessing to the home and the suffering of the mother is more than rewarded if her child is thus favored of nature. The ill-shaped and unsightly child is considered a curse and is a sign of the displeasure of God. Richard III is a conspicuous example of a child cursed from his birth. The idea of the destiny of the child being determined by certain conditions of the elements at the time of its birth is quite common. Glendower in "Henry IV-2, and Malcolm in "Macbeth", are good examples of this.

The unborn child is treated to a limited extent. La Pucelle begs mercy for herself for the sake of the unborn child. Elizabeth in "Henry VI-3," is thoughtful of the child which is to be born and controls her grief for the sake of it.

#### XVI. Age and Youth Contrasted. -

A marked contrast is drawn between old age and youth. Mowbray in "Richard III", says:

"I am too old to fawn upon a nurse

Too far in years to be a pupil now."

Percy later remarks to the king:

"---I tender you my service

Such as it is being tender, raw and young,

Which elder days shall ripen and confirm."

Titus speaking to Young Lucius says:

"---Thy sight is young

And thou shalt read when mine begin to dazzle."

#### XVII. The Adult's Memories of Childhood.-

The memories of the childhood days of the adult are usually pleasant and furnish a realistic picture of life. Leontes in "The Winter's Tale, looking at his own son, recalls the time when he himself was a boy and all the pleasant memories of the happy life with his friend, Polixenes, are lived over again. Helena in "Midsummer-Night's Dream," calls to mind the intimate, childish relations of herself to Hermia, their work, their play, and their sorrows. Falstaff says in "The Merry Wives of Windsor" that he never was so hard beaten since the time that he played truant, plucked geese or whipped top. These are only a few of the many examples which might be mentioned.

#### XVIII. The Chief Characteristics of the Child. -

The infant as Shakespeare has presented it is sweet, tearful, touchy, helpless and a symbol of hope and peace. The following quotations will serve to illustrate a few of these characteristics:

"---for she was as tender  
As infancy and grace."

The Winter's Tale, V-3-27.

"Be unto us as is a nurse's song  
Of lullaby to bring her babe asleep."

Titus Andronicus, II-3-28-29.

"When soon I heard the  
Crying babe controlled with this discourse."

Titus Andronicus, V-I-26.

The somewhat older child possesses these same characteristics and many more. He is humble, fickle, foolish, very emotional, easily influenced and easily deceived. He is impulsive, sympathetic, easily frightened, happy, carefree, bold and adventurous. He has a keen insight in to human nature yet possesses little judgment.

"Alas, the tender boy in passion moved  
Doth weep to see his grandsires heaviness."

Titus Andronicus, I-2-69-71.

"--We know not  
The doctrine of evil doing, so nor dreamed  
That any did."

The Winter's Tale, I-2-69-71.

These characteristics which are perfectly proper when applied to the child are considered very frequently by

Shakespeare as contemptuous when applied to older persons.

#### XIX. Cupid.

Cupid is represented by Shakespeare as one who possesses the same characteristics as a child. He is called a boy at all times and has several other characteristic titles. He is at times sweet, loving, innocent, confiding and bewitching as well as stubborn, wilful, impatient, fretful, peevish, easily deceived and with no ability to judge.

#### XX. The Fairies. -

The fairies in Shakespeare's plays possess many of the child-like qualities. Ariel in "The Tempest" awaits the command of Prospero before going ahead with any task. He is obedient in every detail, yet, at times, moody and sulky. He is very emotional and likes to be loved and petted. Puck in "The Midsummer-Night's Dream" is like a fun loving, prankish boy. He is very quaint and merry in his mischief. The quarrels of Titania and Oberon are extremely childish. They always want the same thing at the same time. When they "make up" there is no asking of forgiveness, tears or impulsive expressions of love. They simply dance together in the grove and are friends again.



## Appendix.

### I. References using the word, boy, as a young male child.

Andronicus, Titus, II-2-48,84; IV-I-6, I2,32,89; IV-2-I2I;

IV-3-2-,64; V-I-84; V-3-I60.

Antony and Cleopatra, I-2-36; II-2-204; IV-5-27; IV-I5-65;

V-2-75.

As You Like It, IV-I-2I2.

Comedy of Errors, I-I-59,I25.

Coriolanus, I-3-6I; II-I-I04; IV-4-5; V-3- 77,I25;V-6-I0I,I04,

II2,II3.

Cymbeline, V-4-35; III-6-46.

Hamlet, VII-2-376; V-I-I70-

Henry IV-I, III-3-62; V-4-75.

Henry IV-2, III-I-I9,27.

Henry V, Prologue, V-I0;V-2-2I6, 223.

Henry VI-I, IV-7-I4,27.

Henry VI-2, IV-2-89; V-I-I2I.

Henry VI-3, I-3-2I; I-4-8I,I57.

King John , II-I-I67; III-I-34, 5I;III-2-4; IV-I-4.

King Lear, III-6-I9.

Love's Labor's Lost, III\_I-I76,I80; IV-3-I68; V-I-46; V-2-II.

Merchant of Venice, V-I-I6I,I63,I8I,26I.

Merry Wives of Windsor, II-2-I30; IV-I-II; IV-I-83.

Midsummer-Night's Dream, I-I-240; II-I-22,26,I20,I37,I38.

Much Ado About Nothing, II-I-200.

Richard II, III-2-113.

Richard III, II-2-2,32; II-4-35; III-I-154; I4-2-57.

Taming of the Shrew, I-II-211; V-2-181;

The Tempest, III-3-44; IV-I-90, 101.

The Winter's Tale, I-II-61,65;II-I-59; II-2-25;III-3-9;

III-3-182; III-I-1; I-2-118,207.

Troilus and Cressida, II-2-104, 105.

Twelfth Night, I-4-29; I-6-161, 163; II-4-14,26,32;III-4-409.

## II. References applying the word, boy, to a page or young servant.

Henry IV-2, III-4-246; 352; III-2-28; I-2-72,251;II-2-166;II-4-129.

Julius Caesar, II-I-40; II-I-312; II-4-1, 13,16,42; IV-3-255,  
259, 272, 289.

Love's Labors Lost, V-2-104; I-2-1,64,109,116,121; III-I-109.

Merry Wives of Windsor, II-I-136;III-2-29,34; III-3-144.

Richard III, IV-2032.

Romeo and Juliet, V-3-1.

Taming of the Shrew, IV-4-59.

Twelfth Night, V-I-128,267.

## III. References using the word, boy, as a term of contempt for young men.

All's Well That Ends Well, II-3-153, 284; III-2-30, 84; IV-2-328,  
233, 316.

Andronicus, Titus, I-I-290; IV-2-97.

Antony and Cleopatra, IV-I-I; IV-I2-48.  
 As You Like It, I-I054; III-5-II0.  
 Henry VI-3, I-4-75; II-2-84; V-5-3I,32.  
 King John, V-I-69.  
 King Lear, II-2-46.  
 Macbeth, V-3-3, I6.  
 Much Ado About Nothing, V-I-83, 84,9I,94.  
 Richard II, V-2-69; V-3-I0 .  
 Romeo and Juliet, V-3-70, I68, 280.  
 Troilus and Cressida, V-I-I4; V-5-47.

IV. References using the word, boy, as a familiar term in addressing or speaking of grown people.

All's Well That Ends Well, II-I-29; II-3-6I,94; IV-3-242.  
 Andronicus, Titus, II-3-I20; III-I-66.  
 Antony and Cleopatra, III-I3-I6.  
 As You Like It, IV-3-86; V-I-26, 30.  
 Cymbeline, III-3-2, 55,80; III-6-67, 83,88; IV-2-245; IV-4-50,52;  
 V-5-259.  
 Hamlet, I-5-II8, I49; II-2-230.  
 Henry IV-I, I-2-I, 43, 45,I07,I3I;II-4-I2,I4,96,388;II-4-I75;  
 IV-4-24, 3I.  
 Henry IV-2, II-4-259, 285, 34I; III-2-226; IV-3-90, 93.  
 Henry V, II-3-56, II-4-100.  
 Henry VI-3, I-2-I0; II-2-33, 39; V-5-50; V-5- 2I, 23;  
 King Lear, II-I-86.

Merchant of Venice, II-2-67, 72; II-8-23.

Merry Wives of Windsor, I-3-58; II-I-234; II-3-35; III-I-105;  
III-4-39.

Much Ado About Nothing, V-I-79.

Othello, II-3-73.

Richard II, V-3-97; II-3-36, 97; V-I-66; V-2-86.

Taming of the Shrew, I-I-4-19.

Troilus and Cressida, V-3-35.

#### V. References using the word, girl.

All's Well That Ends Well, II-I-19.

Andronicus, Titus, II-2-34; IV-I-32, 52, 62.

Antony and Cleopatra, IV-8-17; IV-15-66, 84; V-2-191.

As You Like It, IV-I-140; I-3-97.

Cymbeline, I-6-66.

Hamlet, I-3-101.

Henry VI-I, I-2-415; V-4-25.

Henry VIII, V-I-163, 174.

Love's Labor Lost, I-2-116.

Macbeth, III-4-106.

Measure for Measure, II-2-129.

Merry Wives of Windsor, I-4-36.

Merchant of Venice, II-8-21.

Othello, I-I-164; V-2-275.

Pericles, V-I-225.

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Romeo and Juliet, I-3-4.

The Tempest, I-2-62.

The Winter's Tale, I-2-77; III-3-183.

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